

THE THINGS THEY TALK ABOUT IN THEATRELAND



Gertrude Dolan
in "Pom Pom"

probably nothing in the entire modern list of everyday luxuries would meet the personal appeal more appreciatively than the Turkish bath. Brummel was almost a pioneer in hygiene, sanitation; everything in fact that was to eat, to touch, to wear, must be absolutely clean. History records the fact that even when he was in prison he still demanded his daily bath, taken doubtless under many almost insurmountable difficulties to one not imbued with the sanitary idea as he was.

Brummel was not extravagant. To be sure he rode past the details of life, rode over his creditors, treading material things under his feet. He was no politician, although he lived in a circle in which politics might have been worked to his own advantage. He was an artist, a collector, a connoisseur of art. He had the personal magnetism which is often referred to as the "unknown quantity." Many people loved him, men and women. He had the wit that expressed on occasion his intolerance of the sordid affairs of life. A snob himself as far as expression went, he despised snobbery and classed it among the weaknesses and follies which the world of fashion deferred to. Despising the Prince for his weaknesses, Brummel had so true a measure of the Prince of Wales as a man that he dared affront him to his own undoing. Used as he is to adorn the dull pages of history, one must study him psychologically and put two and two together to realize his true nature. Brummel was never a rebel, well, neither a conformist, a liberator, nor a sensualist. Had the letters of the Brownings or of the Carlyles been in his possession Brummel would not have published them. His debts and his poverty killed him, but paradoxical as it may seem, he had too great a sense of honor to betray a friend or to commit an act to cause unhappiness or to betray the weakness of a friend or smirch a reputation.

During her last trip over the western section of the United States Cecil Cunningham, the comedienne who comes to the Palace this week, spent the greater part of her time in jewelry shops, indulging in her pet hobby of collecting aquamarines. To the uninitiated the aquamarine means only a pale bluish stone of little lustre, but to the aquamarine collector it means a constant source of interest.

Every blonde, writes Miss Cunningham in her new book which she has entitled "Good Taste," should get on speaking terms with the faithful aquamarine. There is no prettier combination than the pale blue of that gem and the gold of the natural blonde. I say "natural blonde" but it makes no difference to me whether the blonde be natural or intentional, because I am exploiting aquamarines, not blondes.

"It may seem surprising, but few jewellers know the difference between a fine aquamarine and a poor one. Go into any dealer's and ask to see his stock of aquamarines and he will pull

out a bunch of tissue paper with a number of aquamarines in it, which to the layman all look alike. But study the stones side by side and you will find, if there is a good one in the group, it will make its presence known just as a diamond will scream unhappily from a bunch of rhinestones. Ask the jeweller the price and he will offer you your pick for a certain figure. Good, bad or indifferent, they are all aquamarines to him and he recognizes no distinction. I guess the reason for this is that it is only a semi-precious stone selling for a few dollars a carat and he can't afford to bother with it.

"I am having a number of aquamarines set in black onyx and if there is any more striking or tasteful bit of jewelry anywhere I have yet to see it. The combination is truly wonderful, the pale blue and black seeming to get together as harmoniously as a couple of long lost brothers. Of course the parvenu will still have her diamonds, but, as I said to my sister blondes, 'Don't overlook the aquamarine!'"

Every comedian has his "bag of tricks," or, more generally referred to as "surrealistic stuff." Of these tricks consists in the repetition of some odd phrase. The first time it is used it attracts little attention, but repetition produces laughter.

In this particular, audiences are often surprised at discovering that Al Johnson, in each Winter Garden piece in which he appears, always enacts the part of Gus. In short, he is always Gus, no matter what the extravaganza may be.

Frank Daniels always succeeded in getting a laugh by the repeating of that expression, "Oh, how I hate that man!" Likewise Sam Bernard, who was always sure of a "surrealistic laugh" with "Sufficiency." George Monroe has made the expression "Be that as it may" nationwide. Whenever anybody says "Be that as it may," he always thinks of George Monroe.

Cecil Lean, the star of "The Blue Paradise" at the Casino, has also taken advantage of this little trick of the comedian. In each musical play in which he has appeared there is always some character in the piece which he dubs "Bruno," and he always gets a laugh out of the character. "If it wasn't for my uncle I never could have produced my opera," Lean replies. "Do you mean your uncle Bruno?" A librettist would never think of writing lines like these in a play. It is just a little trick of the comedian, who must supply laughs whether or no the man behind the book has placed them at any given point. Cecil Lean, being an adept on the production of laughter, naturally introduces Bruno at a moment that would otherwise be void of utilization.

Which is Tempest and which is Sunshine? Unfortunately, not all the patrons of Castles in the Air and Ice Palace, where these two are appearing in "The Midnight Revue," can have the privilege of knowing them intimately. For had they that opportunity the question would be irretrievably set-

led. Tempest would surely betray herself before as much as an hour had passed. Tempest, he it known, is a pocket edition of that Katherine, the taming of whom the bard William has interestingly set forth in a well known play. For Tempest is possessed of fifteen varieties of temperament which she can display in as many minutes, and then after it is all over can become as placid as her sister Sunshine. And Sunshine? Well, Sunshine is Tempest's sister, whose lot it is to follow in the devastated wake of Tempest, smoothing down the ruffles of exasperation she has raised and, Tempest, being born first, grabbed the family allotment of temperament, leaving Sunshine with a disposition that would coax a small boy away from a knothole in the ball park fence during the world's series.

As little girls, learning their A B C's in a convent in Louisville, Ky., Tempest and Sunshine bore the unusual names of Claire and Pustall James, their paternal ancestry being Spanish. A certain priest in the convent, having a whimsical sense of humor and as a quick discernment, one afternoon when Claire had made a particular display of her tempestuous disposition, promptly dubbed her Tempest and her sister, in contrast, Sunshine. So it will be seen that, as effective as the names Tempest and Sunshine might be for theatrical purposes, they were conferred and confirmed by the church, and not the stage.

When Tempest was 5 years old and Sunshine 6 they were engaged by Lincoln J. Carter to play in his famous melodrama, "The Two Little Waifs," in which they were dolled by children and fond mothers east and west of the Mississippi. After appearing for over three years in "The Two Little Waifs" they were sought by Robert Mottell, who wanted them to impersonate the little princess in "Richard III." This proved somewhat of a misfortune for Sunshine, for when they came to New York city Sunshine was found to be under the age at which children were permitted to act, which resulted in her return to textbooks at St. Joseph's

convent in Mount Vernon, while Tempest continued her theatrical career with Gus Edwards' "Follies of 1907." When Sunshine caught up to the New York child labor laws, she again rejoined Tempest in the first Winter Garden show, "The Belle of Paree," continuing in the second show, "The Revue of Revues." Then for the first time in their career, as sister sisters or actresses, they separated. Tempest, with a little company of her own going into vaudeville and Sunshine as a party of one in Raymond Hitchcock's "Beauty Shop." However, affection and business brought them together again, and this season they appeared with their winning songs, dances and smiles in "Stop, Look and Listen."

And so, if one of the patrons of Castles in the Air wishes to tell them apart, he or she has but to clatter their knife on the plate during their song duet, and the one who frowns is Tempest.

To jump from the role of a footman to a leading part in one of London's principal playhouses within four months looks like an impossible feat, but it was accomplished by Norman Trevor, the English actor, playing in "The Correspondent" at the Booth Theatre. Mr. Trevor's achievement is a matter of stage history.

"If you ask me how it happened I can't tell you," said the actor in his dressing room last night. "It won't be more clever than the other fellow, but there was a demand at about the time I turned actor for a certain type and the supply was unequal to it. I went on the stage for a lark. I only had a very little bit to say and I wasn't always there to say that. I was with Sir George Alexander, and he used to prod me along, but it was no use. Before long, however, I found myself an understudy to several roles and that worked up my ambition. The next thing I knew I was springing to learn the different parts as hard as I ever went at hurdles. Then one day Sir Charles Wyndham was watching from the wings and liked my work. He gave me my first great chance, the

part of Major Maurecourt in Pinero's play, 'His House in Order,' and I made the most of it."

Norman Trevor lived in the hills of Bengal until his sixteenth year, and when he first went to England held the Indian athletic championship. He remained in a preliminary contest there, winning at a hundred yard dash, a hundred and twenty yard hurdle and a quarter mile hurdle. The first championship he ever lost was to Duffy and Kraenzlein in Athens at the Olympic games, to which he was sent by an English committee on the merits of his showing in London. Trevor is an ardent sportsman and a patriot. But for an accident in playing football he would now be in the trenches, as he is a member of the London Territorials.

In the makeup of the executive committee of the proposed People's Theatre movement the names of the three men who have been responsible for the staging and management of the Drama Society's extraordinarily successful revival of "The Tempest" appear very prominently. Messrs. Calvert and Corbin are obviously fitted to the tasks that will probably fall to their share, but the appointment of Frederick Stanhope as general manager may surprise many familiar with only his record as a stage director. Inquiry, however, reveals the fact that prior to his importation from London by the New Theatre people to take charge of the stage work for their classical department, Mr. Stanhope was prominently engaged in managerial work in London. Starting as an actor in association with the late Willie Edouin, he was associated with the introduction of the Hays forces into England, joined the firm of Morrell & Moult, operating a circuit of twenty-five houses, in the capacity of general manager, and then managed first the Broadway Theatre, London for a period of five years, and later, with Louis Calvert, his present associate, the Comedy and New Theatre.

Mr. Stanhope's work in this country has been said to have been confined largely to stage direction. When the Lieber company took over the Cen-

tury Theatre it retained his services. For the Liebers Mr. Stanhope staged the big Century spectacles "The Garden of Allah," "The Daughter of Heaven" and "Joseph and His Brethren." During the last years of the career of that concern he took general charge of the stage work of its numerous productions. It was under his supervision that "The Garden of Paradise," "The Highway of Life," "Grumpy," the Phyllis Terry "Twelfth Night," "Pyramion" and other notable productions were played. For George Tyler subsequently he put on "Moloch," "Polyanna," "Paganini" and "The Melody of Youth."

In connection with the Drama Society's production of "The Tempest" and it is largely through the following out of his ideas that interest in educational and civic education in the production has been awakened of further development of the society's plan to make the attendance at good performances of standard drama a part of the public and civic education of New York to the extent of the establishment of a democratic institution made self-sustaining by the assured support of educational and social units.

ON THE BEACHES.

"One of the most significant signs of summer," says an announcement, "is the opening of the New Brighton Theatre on May 22. George Robinson will be back again at his old post as the manager of the house this season. The theatre has been completely renovated and a new color scheme of decoration has been installed. The first attraction has not been decided upon as yet."

It is now up to the other amusement resorts on the seashore to start their annual spring and summer activity and many are expected to fall in line shortly.

NEW YORK'S LEADING THEATRES AND SUCCESSES.

EMPIRE Broadway and 40th St. Eves. 8:20. Mats. 2:15. Eves. 8:15. Sat. 2:15. 2:30. **AUGUSTUS THOMAS TRIUMPHANT U. S. ARMY PLAY**

RIO GRANDE 2nd MONTH "Better Than Arizona." Telegram. "Big Popular Success." World. **M-TWEEES WEDNESDAY & SATURDAY**

LIBERTY Broadway and 42nd St. Eves. 8:15. Mats. 2:15. Eves. 8:15. Sat. 2:15. **JULIA SANDERSON DONALD BRIAN JOSEPH CAWTHORN** in the Triumphal Musical Comedy **SYBIL** Matinee Wednesday and Saturday

ASTOR Broadway and 42nd St. Eves. 8:15. Mats. 2:15. Eves. 8:15. Sat. 2:15. **THE GREAT OVER**

LONGACRE Broadway and 42nd St. Eves. 8:15. Mats. 2:15. Eves. 8:15. Sat. 2:15. **THE GREAT OVER**

METROPOLITAN HOUSE Broadway and 42nd St. Eves. 8:15. Mats. 2:15. Eves. 8:15. Sat. 2:15. **LAMBS ALL STAR GAMBOLE**

WHAT is the biggest thing in the universe? It is not any great comet, nebula or burning sun—**IT IS JUSTICE**

JUSTICE AT THE CANDLE THEATRE

LYCEUM Broadway and 42nd St. Eves. 8:15. Mats. 2:15. Eves. 8:15. Sat. 2:15. **"SUCCESS"—1-4th MONTH**

BELASCO Broadway and 42nd St. Eves. 8:15. Mats. 2:15. Eves. 8:15. Sat. 2:15. **THE BOOMERANG**

GAYETY AT THE GAYETY Broadway and 42nd St. Eves. 8:15. Mats. 2:15. Eves. 8:15. Sat. 2:15. **MRS. FISKE**

ERSTWHILE SUSAN 5th MONTH

HUDSON Mats. Wed. and Sat. 17th BIG WEEK **THE SEASON'S SUPREME SUCCESS OLIVER MOROSCO** **THE CINDERELLA MAN** By Edward Childs Carpenter

"Smartest Comedy in Town." Eve. Sun **FULTON** Broadway and 42nd St. Eves. 8:15. Mats. 2:15. Eves. 8:15. Sat. 2:15. **WOMAN OF NO IMPORTANCE**

NEVER BEEN EQUALLED ON ANY STAGE Seats Selling Until May 27.

THIRD WEEK of the splendidly acted and extremely popular revival of **Shakespeare's THE TEMPEST** at the **CENTURY Theatre** 8th Av. and 62d St.

Weather forecast: any month, any week, any day—**FAIR AND WARMER** at the Eltinge.

IT'S ALL ABOUT THE PENNSYLVANIA DUTCH in the funny little town of Reinhartz, Pa. **ERSTWHILE SUSAN** 5th MONTH

NEW AMSTERDAM 42nd St. Eves. 8:15. Mats. 2:15. Eves. 8:15. Sat. 2:15. **TOMORROW (Mon.) AT 8** For a Limited Number of Performances **Sir Herbert Tree's "Merchant of Venice"** Production of Shakespeare's

Elsie Ferguson and Lyn Harding and Tree, **FIRST MATINEE WED. 4:2**

Criterion 4th MONTH **The Melody of Youth**

REPUBLIC THEATRE 14th St. Eves. 8:15. Mats. 2:15. Eves. 8:15. Sat. 2:15. **10th MONTH**

COMEDY CLAYTON 10th MONTH

Mitzi in "POM-POM" With Tom McNaughton & 50 others. **GEORGE M. COHAN** THEATRE 14th St. Eves. 8:15. Mats. 2:15. Eves. 8:15. Sat. 2:15.

SINCE Clarence H. Mackay sent his check for \$500 to the Drama Society a few days ago, with instructions that the sum was to be used to provide free seats for the Century Theatre revival of Shakespeare's "Tempest" to school children who were too poor to afford even the reduced "movie" prices that the society had instituted for their benefit, several other contributions of smaller amounts have been received to be applied to the same purpose. Despite the generosity of the donors, the Drama Society finds itself confronted with real difficulties in the proper administration of the fund. There are over 700,000 public school children in the greater city, and of these tens of thousands must be placed in the class of those that the society wishes to serve.

A start has been made by having the teachers in various districts make an enumeration of the children in their classes most likely to benefit by and enjoy the opportunity afforded. The first actual delegation of children to receive the benefit of the donation will be a group of about 1,200 of those who are taking part in the Shakespeare pageant to be given on May 15 and 16 by public school districts 6 and 7, in the Delancey street and Bowery neighborhood. As a part of the programme of this pageant will consist of an exact reproduction of the old Globe Theatre of London, with its attendants and audience in costume and character—the costumes and scenery all having been made by the children themselves—the adaptation of

THE REEL PLAYS.

The picture plays which continue to draw large audiences are: "The Birth of a Nation," at the Standard Theatre; "Where Are My Children?" at the Globe Theatre; "Ramona," at the Forty-fourth Street Theatre; "War Scenes," at the Park Theatre.

Gerardine Farrar will again be seen on the screen. She will return to the scene of her first triumphs, the Strand. Here she showed "Carmen." Here she will be seen in "Maria Rosa," for which Dorothy Donnelly engaged Lou Tellegen when the actor wanted an opportunity to play in broken English. There will be morning performances in order that the public may get in early, even if it does not care to stay late. Wallace Reid and Pedro de Cordoba will be seen with Miss Farrar.

Valentine Grant, another film celebrity who has never been heard of before outside of Los Angeles or some studio, will be the leading figure in "The Innocent Lie," which is said to contain many beautiful scenes on the island of Bermuda.

Theda Bara, having ceased from vampirism because the public was full up of that old wheeze, now looks as if butter would not melt in her mouth in "The Eternal Sapho." Warner Oland, Einar Linden, Hattie Delano and others will be in the cast.

W. S. Hart, who specializes in Western pieces, will be the hero of the next bill at the popular and spacious Rialto. "The Primal Lure" is the title of the new piece, which is said to display Mr. Hart's camera talents at their best.

When asked his impressions concerning the real Beau Brummel, Arnold Daly answered, "With pleasure. But Mr. Sun Reporter, I want to put them in writing." Permission granted. Here they are in the words of the actor:

Any painstaking actor who is worth his salt, who undertakes the portrayal of a historical character of comparatively modern date, must previously have made a profound and exhaustive study of the personality of the man whose individuality he is to depict. The fables, fads and fancies, the virtues, vices, habits, temperament and mental qualities of the essayed character must become as comprehensive to the actor as his own efficient units and shortcomings; in a word, while he is playing the part he must live the part, mentally, and—in a large way—physically.

If one undertakes to enact a part, one must dress the part; it is a necessary factor in the condition of auto-hypnosis that sways an actor—that impelled the elder Booth, with naked sword, to chase a fellow actor off the stage and into Theatre alley three generations ago.

Vaudeville and Burlesque.

PALACE THEATRE—Bessie Clayton, Lester Sheehan and the Clayton sextet of musicians will be the particular attraction at the Palace Theatre this week. Miss Clayton will appear in what is termed "The Dances of Yesterday, Today and To-morrow." Others include McIntyre & Heath, William Rock and Frances White, Lew Dockstader, Cecil Cunningham, Dooley and Sales, Tameo Kajima and the California Orange Packers.

COLONIAL THEATRE—Eva Tanguay, Rooney and Bent, Mr. and Mrs. Gardner Crane in "Miss Helen Smith," Bob Albright, Joseph E. Bernard and company in "Who Is She?" Carmela and Rosa Fonziolo, Ray Langray and Sue Shee, Gaston Palmer and others will provide the entertainment here this week.

THE ETERNAL SAPHO

WILLIAM FOX **THEDA BARA** **THE ETERNAL SAPHO** A Photo Drama of the Soul. A Story Famed in all Languages. Adapted by Theda Bara. Staged by Theda Bara.

ALHAMBRA THEATRE—Those on the bill at the Alhambra Theatre this week include Henny Leonard, the pugilist, who will make his first appearance in vaudeville; Mr. and Mrs. Jimmy Barry, George McKay and Otis Ardine, Truly Shattuck and Marta Golden, Olympia Desvall, Rita Boland and Fred Hillebrand and others.

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